

RICHARD K. SHEARGOLD

# HINTS ON RECEIVING THE VOICE PHENOMENON





## NEW PSYCHIC FRONTIERS

*JUST  
PUBLISHED*

by Prof. Walter and Mary Jo Uphoff,  
280pp., illustrated.  
Publishers: Colin Smythe Ltd.,  
Gerrards Cross, Bucks., England.

£4.50

"This is a most important book, bringing you up to date on what is going on in psychical research throughout the world. It is a MUST for the many who are seeking valid and reliable information, as well as references and documentation on parapsychology."—Harold Sherman.

**NEW PSYCHIC FRONTIERS** deals at great length with the Electronic Voice Phenomenon. Today Prof. and Mrs. Uphoff are among the leading authorities in this field.

### CONTENTS:

- I **VENTURES IN NEW TERRITORY**
  - Things which could not be but were
  - Keeping an open mind
  - The will to believe versus the need to disbelieve
  - Let's not go overboard
  - Fasten your seatbelts
- II **TYPES OF PHENOMENA**
  - A. Telepathy: Clairaudience, Clairvoyance, Psychometry, Mediumship, Guides, Trance, Cross Correspondence, Direct Voice, Precognition, Chair Tests
  - B. Apparitions, Ghosts, Hauntings, Poltergeists
  - C. Physical Phenomena: Psychokinesis (PK), Materializations, Psychic Photography, Skotography, Taped Voices, Apports
  - D. Astral Projection, Out-of-Body Experiences (OOBEs), Deja vu
  - E. Hypnosis, Age Regression, Reincarnation, Possession
  - F. Healing: Laying-on-of-Hands, Absent Healing, Psychic Surgery, Acupuncture, Bio-Feedback, Kirlian Photography, the Aura
  - G. Psychics and the Arts: Automatic Writing, Painting, Music
  - H. The Occult Life of Animals and Plants
  - I. Still Farther Out: Acupuncture, Astrology, Dowsing, The Hieronymous machine, Radiesthesia and Radionics, UFOs, paranormal music, witchcraft
- III **PHOTOGRAPHS AND ILLUSTRATIONS**
- IV **WHAT OTHERS SAY: IMPLICATIONS FOR SCIENCE AND RELIGION**
  - A. Investigators and Psychics Reply to a Questionnaire
  - B. Comments of Other Investigators
  - C. What Students Think
- V **RESEARCH, INVESTIGATION AND TEACHING**
- VI **SUGGESTIONS FOR TEACHERS AND DISCUSSION LEADERS**
- VII **REFERENCES AND DOCUMENTATION: BOOKS, JOURNALS, PUBLICATIONS**

## Hints on Receiving the Voice Phenomenon

by

RICHARD K. SHEARGOLD

Published by Colin Smythe, Gerrards Cross



© Copyright 1973 R. K. Sheargold

First published in 1973

2nd edition January 1975

ISBN 0-901072-19-2

Printed by Van Duren Press Ltd., 6 Station Road, Gerrards Cross,  
Bucks., SL9 8EL

## PREFACE

The voice phenomenon is by far the most exciting and challenging development that has taken place in psychic history. Since my original "Hints" were written I have received many hundreds of letters from literally all over the world; from people in all walks of life; from students to pensioners; from housewives to company directors. The interest shown has been almost overwhelming, but most gratifying to me even although I have to confess that "the voices" have taken over all my spare time! If my original "Hints" helped to encourage others to attempt to receive the phenomenon, I too learned to appreciate better the difficulties some experience in their efforts, and consequently in this my 1973 edition I have been able to deal with these various problems; and therefore I now feel confident that anyone possessing average natural hearing who conscientiously follows the advice given cannot fail to achieve a measure of success.



## INTRODUCTORY

The purpose of these Hints is to enable you to receive the voice phenomenon as easily and quickly as possible by avoiding some of the elementary pitfalls. You may be one of the fortunate few to whom the voices manifest comparatively loudly and clearly, or you may belong to the majority who receive very weak voices which require practice to hear. Sometimes it seems that the voices increase in strength after a time—maybe the voice-entities require a period in which to acclimatise themselves to a particular set of circumstances.

You may be desirous of becoming a pioneer in a revolutionary new scientific discovery, or you may be merely curious to sample this new experience. You may on the other hand regard the phenomenon through the eyes of a Spiritualist as yet another attempt by "the other side" to assure us of their presence and interest. Whichever you are I wish you every success in your efforts. Undoubtedly many more observers are needed, and the quicker they are "on the job" the quicker will progress be made. This progress is my own goal as a parapsychologist. Despite dogmatic claims, no one yet knows the origin of these mysterious voices, and it is probable that no factual statement will be possible for some time to come. Meanwhile we are all of us entitled to our own opinions. The voices are there—that much is certain. We must make of them what we will!

## GENERAL HINTS

In all probability the voices you are trying to hear will be **very weak**. This cannot be over-stressed. Although there is always the possibility that you may be favoured by a voice much louder than average right away, this is greatly the exception, and even should it occur will be followed by much weaker voices. You must be prepared to exercise patience over a period which may be of several months duration before you hear anything at all. It took Dr. Raudive three months; it took me about the same. When once you have heard a voice, it will be much easier going, but even then it may well be a little longer before you can succeed in deciphering what is being said. You should devote a short period each day for making a recording and playback. Half an hour should be enough. The recording should last about five-ten minutes, and the rest of the time spent listening **and logging** (see below). Follow these hints closely; they have yielded results.

## SPURIOUS RESULTS

One word of caution is necessary. The noise made by the tape passing the playback head, plus that generated within the recorder amplifier itself is that of a loud rushing sound, akin to that known to electronic engineers as "white noise". Prolonged listening to this

produces a very well known effect when voices tend to be heard which do not really exist. It is this effect that is utilized by the natives with their "conch shells". I first encountered this hallucinatory effect years before the war during early experiments using super-regenerative radio receivers which emit a continuous rushing sound. In the present case it is of course perfectly easy to distinguish this effect from the real phenomenon, since the hallucinatory voices can be neither deciphered nor repeated on playback; whereas the real phenomenon can be repeated on playback as often as desired. For your peace of mind I can assure you that once experience has been gained in hearing the phenomenon, you will in all probability cease to be troubled with these hallucinatory sounds. I very rarely hear them now.

## METHODS OF RECORDING

Various methods of recording the voice phenomenon are described in Dr. Raudive's book "Breakthrough". Personally, I have at present only used the microphone, diode and interfrequency methods. The microphone method merely means using the tape recorder in the usual way. The diode method employs a very simple electronic device which is in effect a "crystal set" with a modern diode as a crystal. The circuit as will later be seen is either very broadly tuned, or entirely untuned. "Diodes" are not on general sale. They will have to be constructed by some radio enthusiast, the cost would be minimal. I give below practical details. The interfrequency method requires the addition of an ordinary broadcast radio receiver. It is now necessary to examine these three methods rather more closely.

### (1) Microphone Method.

Some care should be devoted to positioning the microphone correctly. A great deal depends upon the particular recorder in use and the nature of the room in which it is used. Obviously if the room is empty the acoustics will be quite different from those of a room heavily carpeted and curtained. The microphone should be far enough away from the recorder not to pick up the sound of the recorder motors running whilst recording at full intensity. In order to do this it may be advisable to stand the recorder on a piece of soft material. If this is done care should be taken to see that any heat ventilating grille in the recorder is not blocked up by the cloth upon which it has been placed. The actual recording technique is simple. Make your preliminary announcement with the recording level set normally so that your voice is recorded at reasonable intensity but not too loud. **Immediately** you have finished, advance the recording level to maximum and **sit perfectly still**. Every sound you make under these conditions will get itself recorded; unconscious whispering, breathing noises, slight chair movements, etc., all get on to the tape! During this period, keep a sharp ear open for noises



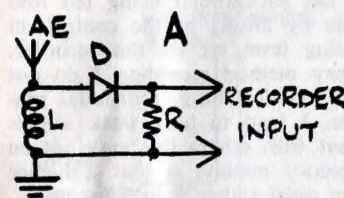
coming in from outside that could possibly be mistaken for paranormal voices. If they are noticed, the revolution counter on the recorder should be read so that on playback you will know whereabouts these sounds will appear. Above all, avoid making any loud noise yourself. Nothing is worse on playback when you are concentrating hard to hear any very weak voice than to have a crashing intervention. It is not only startling, but it will temporarily dull your hearing and maybe cause you to miss a voice! When making microphone recordings one has to be on one's guard against slight normal sounds which, although their true origin is perfectly obvious at the time, do sound uncommonly like voices when they get on to the tape. I recall how amused I was to find how very like a man's one syllable interjection a passing dog's sneeze sounded when played back! After maybe ten revolutions have been recorded, turn the recording level back and make another announcement. Once more increase the level to maximum and sit still. Repeat this for a period not greater than ten minutes and switch off. Then will be the time for playback. Before discussing playback I would mention recorders fitted with an automatically adjusted recording level and no manual control. Where this is a manual control I prefer to use it, but if not the auto-control should of course be set for "speech".

When using the microphone recording method or the diode method to be discussed later, I use headphones during playback. I consider these essential if weak voices are not to be missed. At the same time I have noticed that certain persons unaccustomed to the use of headphones seem to hear the louder voices better on the speaker; so it is best to try both methods. But one thing is certain. You will never hear the weakest voices, which are often the most striking, without having accustomed yourself to the use of headphones. It is when playing back that you will come to appreciate my remarks about the correct positioning of the microphone and the necessity for sitting still and avoiding any noises during recording. Paranormal voices received by the microphone method often consist of a single syllable or maybe two short words—perhaps a name. Often they come so very rapidly after one's own announcement that they are completely unexpected, and consequently missed. Generally, microphone voices are, by the standards of the voice phenomenon, fairly strong.

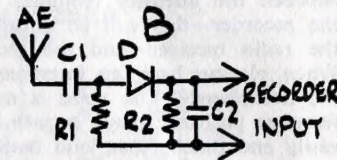
## (2) Diode Method.

The "diode" which is in fact a very simple diode circuit resembles the old crystal set used in the 1920s but employs a modern diode in place of the crystal. The "diode circuit" cannot be purchased as there is no normal use for such a device, but any radio enthusiast can build one in a few minutes. The total cost—even in these days of "V.A.T." will be minimal. I give below the theoretical diagrams of two such diode circuits, which it is advisable to build in screening

cans with just the aerial protruding. Ordinary commercial tins are suitable as screening boxes. Those I use are approximately four inches high and  $2\frac{1}{2}$  inches in diameter. They could be much smaller. The lead from the diode circuit to the input of the recorder should be as short as possible and screened wire should be used.



$L = 20\text{mh RF choke}$   
 $R = 100\text{k}\Omega$   
 $D = \text{Any Signal Diode}$   
 $AE = \text{Aerial APP. } 10\text{cm.}$



$R1, 2 = 100\text{k}\Omega$   
 $C1, 2 = 2\text{pF}$   
 $D = \text{Any Signal Diode}$   
 $AE = \text{Aerial APP. } 10\text{cm.}$

Diagram 1

Circuit "A" suffers from breakthrough by ordinary radio stations, but circuit "B" seems immune unless used in the immediate proximity of a broadcast station. On the face of it, it would seem that Circuit "B" has all the advantages, but in practice this is not so. It seems that on occasion the voice entities can interpose their short phrases during gaps in the breakthrough, and when they do this a stronger signal results. The writer also suspects that the entities also have the power to momentarily obliterate the radio breakthrough and insert their own messages. Naturally since with circuit "B" there is no breakthrough, this effect cannot be observed. In general too, the voices received using "B" tend to be weaker than those received by "A", but it remains true that voices received by "B" are much less likely to have a normal origin.

## (3) Interfrequency Method.

This method consists of coupling an ordinary broadcast receiver to the tape recorder. The receiver is then tuned to a frequency that appears to be devoid of signals of any kind. The tape recorder is then switched on, and paranormal voices may then manifest themselves on the tape. In practice it is not too easy, particularly during the hours of darkness to find a frequency not being used by some broadcast station, but it can be done. Although there seems to be a



current notion that the higher the frequency the better the voices can manifest, my own results seem hard to bear this out. So far as my experience goes, the frequency seems to make very little difference. Dr. Raudive himself I understand normally uses the medium waveband—perhaps an aptly named band! Naturally the interfrequency method produces a very high background noise. Some experimentation is necessary in order to obtain a suitable balance between the intensity (volume) of the background being fed into the radio receiver—and the recording level set on the recorder. When playing back an interfrequency method recording I do not use headphones. The noise is much too deafening. Individual preferences probably plays a part here. I tend to hear weak sounds easily and flinch from loud ones, but with others this may not be so. An advantage of the interfrequency method is that a higher percentage of the voices received are tonal rather than whispers.

In his book "Breakthrough" Raudive describes other more sophisticated methods of receiving the voice phenomenon, such as the "Goniometer" developed by Ing. Theodor Rudolph, a Telefunken engineer, and the "Psychofon", a device designed by Franz Seidl, an Austrian electrical engineer. Examples of voices received by these methods are given on the "Vista" record produced currently with "Breakthrough". Since I have at this time had no practical experience of these and other methods I cannot comment upon them. Later I hope to do so. But throughout my object has been to concentrate on those methods easily available to everyone, as until large numbers of ordinary people are receiving the phenomenon regularly without the resources of an electronics laboratory then progress will be slow. It was the amateurs who in the early days of "wireless" so greatly accelerated the advancement of the science—so will it be, I hope, in the case of the voice phenomenon.

## SWITCHING

When using the microphone method it is of course perfectly easy to make one's own announcements, but when other methods are used it is necessary to have some means of switching in the microphone instantly at will. This presents no problem. I use a small metal switchbox, on the panel of which are mounted two double pole single throw switches, two 3-pin DIN sockets and an ordinary telephone jack. Two screened leads emerge from the side of the switchbox; one plugs into the headphones socket on my recorder, and the other into the recorder input socket. The wiring of the switchbox is perfectly straightforward and presents no difficulty whatsoever to any radio enthusiast. I give it below.

In use, the headphones are plugged into the jack on the switchbox. The microphone is plugged into one DIN socket and the diode, or

radio input (interfrequency method) into the other. It is obvious from the switching shown below that it does not matter which socket is used for either, but for the sake of familiarity it is best to decide which is to be used for the microphone and which for the recorder input. In some cases it may be found necessary to earth the switchbox to prevent mains hum. One final point. Before various

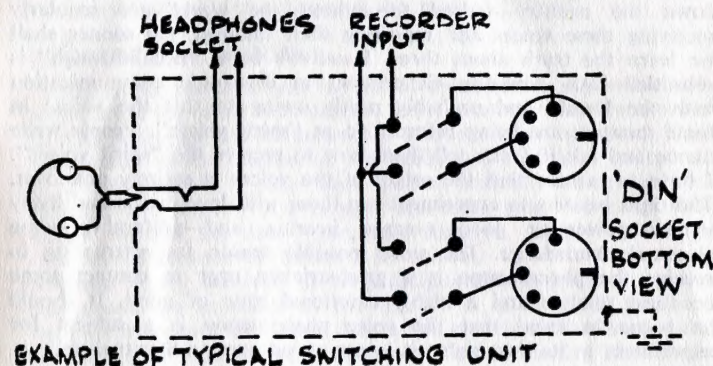


Diagram 2

people waste their postage telling me that the switching can be better carried out using the modern transistor technique I hasten to add that I am fully aware of this. My whole object in these hints is to describe techniques suitable for the near-novice.

## PRELIMINARY ANNOUNCEMENTS

It is impossible to state categorically the best method to adopt to encourage the voices to manifest. All I can tell you is what I do myself, and that is to make a preliminary announcement greeting the "voices" with a "Good evening my friends in the Beyond" and giving my name, the date, time, and any other relevant details I wish to record. I never make long recordings—ten minutes is my maximum. I also never make long-winded announcements; they seem to meet with little success. I avoid frivolity; endeavour to be pleasant, and always thank "the voices" for their co-operation. In simple terms I treat them exactly as I would decent human beings who were doing their best to help me in some technical problem. You may well have a different approach—and yours may be more appropriate than mine. In our present position of ignorance, no one can know. It cannot be stated too plainly that no one **knows** the origin of these voices. They may be truly communication with the



dead, or they may emanate from the subconscious mind of the experimenter; possibly also the subconscious minds of any others with him at the time. Or, alternatively it may be the deceased using the subconscious of the experimenter and/or his associates in order to impress the tape. Much more information is needed before even a tentative hypothesis can be formulated. That is why **your** efforts to receive these voices are important. The sooner people up and down the country—indeed throughout the world—are regularly receiving these voices and reporting their findings, the sooner shall we learn the truth about them. Raudive's book "Breakthrough" is sub-titled "An Amazing Experiment in electronic communication with the Dead" and probably partly owing to this the voices in some quarters are being referred to as "spirit voices". People write to me and ask if I can tell them how to receive the "spirit voices". I have to explain that the origin of the voices is entirely unknown. The right persons to experiment are those with level heads and lively minds; possessing good average hearing and—preferably—some electronic knowledge. The worst possible reason for attempting to receive the phenomenon is a grief-stricken urge to contact some deceased relative and a highly emotional state of mind. It should be borne in mind that the voice phenomenon is a subject for experiment in its own right; it is not an adjunct to Spiritualism.

#### THE TAPE RECORDER

Tape recorders like human beings come in various shapes and sizes. Also like human beings some are apt to be expensive! So far as is known any modern tape recorder of either cassette or spool type will receive the voice phenomenon. At present there is little evidence to suggest that a sophisticated machine receives stronger voices than an inexpensive one. A point to bear in mind, however, is that a cassette cannot be played back direct on a spool machine and vice-versa. So if you intend to exchange tapes with a friend, see that you both have the same type—not necessarily the same make of machine. The most inexpensive spool machines are known as "single speed two track". More expensive are the "two speed four track" type. The less expensive machine is perfectly adequate, but it must be remembered that whilst a four track machine can play back any tape recorded on a two track machine, there are complications the other way round! This, however, is not the place for going into details. Finally, do not be tempted into purchasing a second-hand machine however good a make and type it may have been. Many of the old valve type recorders manufactured in the mid-sixties, although perfectly adequate for normal purposes, impress considerable mains hum on to the tape when recording at full intensity as has to be done in order to receive the phenomenon.

The above remarks are designed to assist the complete novice, and deal only with domestic recorders. Anyone possessing a profes-

sional machine or contemplating the purchase of such an instrument will obviously not be in need of any advice! The possession of a professional or semi-professional machine employing more than one recording head opens up possibilities for experimenting with the voice phenomenon denied to the owner of an ordinary domestic machine; such as the simultaneous recording on two tracks by two different methods. However, discussion of the possibilities of these machines is outside the scope of the present "Hints".

#### LOGGING THE VOICES

No serious research into the voice phenomenon is possible unless an accurate log of all recordings is kept; whether these are successful or not. Although this is undeniably a time consuming chore, it adds enormously to the interest of the work, and of course to its value. It is then possible to refer back without difficulty to any particular result and to identify tape number and track used. Minimum details should include the date, time, tape number, track number, your own announcement or question in suitably abbreviated form, and response if any received. If an indecipherable response is received, this should be recorded in the log. It is quite often possible to decipher responses at a later date when experience has been gained. If more than one recording method is used, the log should show which is employed against each recording. A little thought will reveal to you the amount of interesting data that such a log can provide. In any kind of research methodical work is all-important.



## LITERATURE

**Breakthrough** by Dr. Konstantin Raudive, 420pp. illustrated.  
Publishers: Colin Smythe Ltd., Gerrards Cross, Bucks. £3.50.

This is the original book which announced the news of the discovery of the voice phenomenon to the English-speaking world. Raudive was not, however, the original discoverer of the phenomenon; he was Friedrich Jürgenson who indeed wrote the first book on the phenomenon, but it has never been available in an English edition. Although "Breakthrough" is not a particularly easy book to read, it contains so much technical data that I regard it as a "must" for the really serious experimenter. Prof. Paul Keller recommends one to read it three times, and I have done more than that, and I can truthfully say that each time I have noticed some point that I had previously missed.

**Carry On Talking** by Peter Bander, 166pp. illustrated.  
Publishers: Colin Smythe Ltd., Gerrards Cross, Bucks. £2.25.

I reviewed this book for "Psychic News" and I said then that I considered that anyone claiming to take a progressive interest in psychical research should read it. It tells us a great deal about the background to the publication of "Breakthrough" and in contrast to the former, it is written in a style that is a joy to read. It tells of the attitude of the various authorities to the voice phenomenon; the scientists, and the theologians of various denominations. It tells of the author's appearances on television to explain "Breakthrough" and some of the adventures that befell him. The reader will gain an all-round knowledge of the impact made by "Breakthrough" and will find this knowledge of great value in his own experimental work.

**A Record** (33rpm) is available from Vista Records, 64a Lansdowne Road, London W11 2LR. This illustrates a number of selected recordings made by Dr. Raudive. The price is 99p.

Whilst this record is useful inasmuch that it gives the newcomer some idea of the peculiar, quick and rhythmic voices he must expect to receive by any method, I think it is misleading insofar that it is most unlikely that many can expect to receive voices at anything like the strength of those on the record.

# A Venture in Immortality

—DAVID KENNEDY

Death has been the skeleton in the cupboard of the Christian churches for 2,000 years and the final act in a charade in which organised religion has played its part.

David Kennedy's book is unusual because of the author's background and position: He was for many years a successful consulting engineer, engaged in presenting mathematically accurate statements of facts. After fifteen years as an engineer, he went back to university to undergo a most thorough and demanding training in the Ministry—that of the Church of Scotland; he soon became one of Scotland's most widely known ministers.

After his wife's death, he showed to friends and associates in the academic world a record he had written down about his experiences which took place almost immediately following her passing. As a trained scientist, David Kennedy probably just wanted confirmation that the death of his wife had not caused his emotions to cloud his reasoning and logic because these experiences were truly a Venture into Immortality.

Ann is alive. Her survival found expression not just as a symbol of hope or as an endless prolongation of memory, but as a living, planning and dynamic personality whose activities manifested themselves in such a manner that the record of the following six months constitutes the most powerful evidence for man's survival after death.

**A Venture in Immortality** is the result of David Kennedy's endeavour to present his material and evidence related to his Christian faith in such a manner that we can truly ask the question "Oh death, where is thy sting—oh grave, where is thy victory?"

ISBN 0 900675 799

£2.50 net

Publishers: Colin Smythe Ltd., Gerrards Cross, Bucks.



# THE LINK

## —The extraordinary gifts of a teenage psychic

—MATTHEW MANNING

There can be few parapsychologists or readers interested in psychical research who have not heard of Matthew Manning; today his book **THE LINK** has been published throughout the western world under all possible titles: (German—**Der Psychokinet**; French—“**D’ou me viennent ces pouvoirs?**” Dutch—**Matthew Manning, een paranormaal fenomeen**, etc.) In the United States and the English-speaking world, the title **THE LINK** has been generally adopted, and many publishers, such as in Japan, Sweden, Norway, Finland, etc. have simply translated it.

Featured in Britain’s **Daily Mail** as “The Most Remarkable Boy in Britain”, and following extensive coverage in **Paris Match**, **Gente**, **De Post**, **Woman’s Day** and other world-wide magazines, here Matthew Manning gives his own account of what has happened since he was eleven years old. When David Frost asked him on one of his two programmes, what he felt like to be so gifted, Matthew replied that it seemed more than an affliction rather than a gift, especially in the light of world-wide interest. Leading scientists all over the world who have carried out experiments with Matthew, have described him as “probably the most gifted psychic in the Western world”. Nobel Prize Winner Prof. Josephson of Cambridge considers Matthew’s gifts as unique. An entirely new brainwave was discovered in Matthew Manning during experiments in Toronto and a new energy was found which has hitherto defied known physical laws.

But how can we even begin to understand this enthusiasm about a young and extraordinarily gifted psychic without being familiar with the six years of drama and tension which Matthew went through?

The seventy illustrations will help the reader to assess Matthew’s enormous potential, and his record of those six years make compelling reading.

ISBN 0901072 044

£3.50 net

Publishers: Colin Smythe Ltd., Gerrards Cross, Bucks.

(U.S.A.: Holt, Rinehart & Winston, Inc.)